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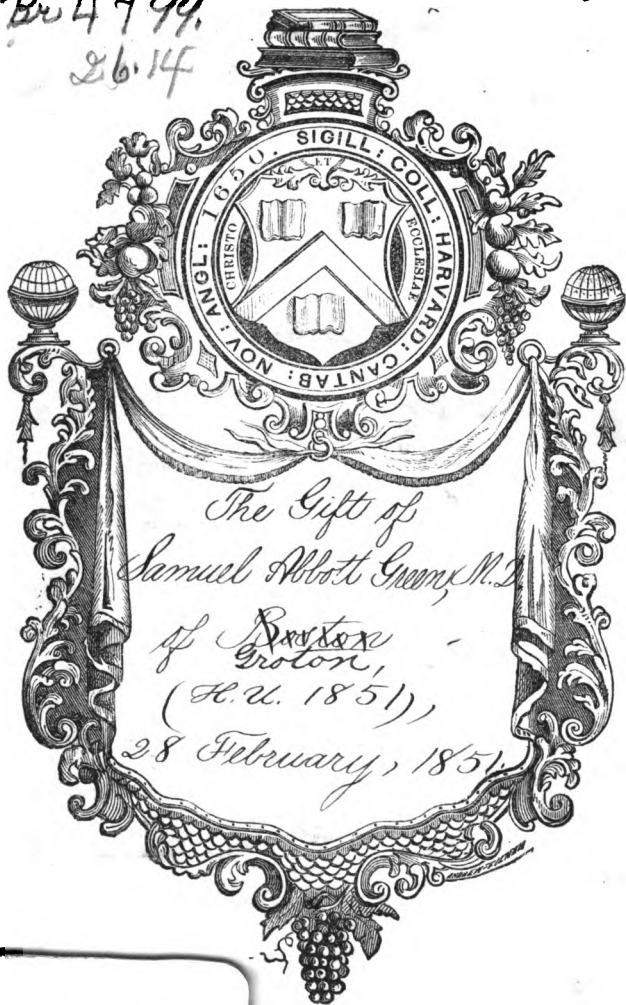
*The companion
to St. Paul's cathedral, etc*

E. M. Cummings

146

Bd. 1876.

Br 4799.
26.14



THE
COMPANION
TO
ST. PAUL'S CATHEDRAL:
CONTAINING
A DESCRIPTION OF THE VARIOUS OBJECTS
WORTHY ATTENTION,
AND ITS
HISTORY:
TO WHICH IS ADDED A BRIEF HISTORICAL SKETCH OF
THE ANCIENT CHURCH,
CAREFULLY COMPILED FROM THE
WRITINGS OF DUGDALE, STOWE, MALCOLM, AND OTHERS.

BY
E. M. CUMMINGS.

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FOURTH EDITION.  
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PRINTED FOR THE AUTHOR,
AND MAY BE HAD OF HIM AT THE CATHEDRAL.

1844.

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PREFACE.

A WORK of this kind needs no apology, as it requires no recommendation. Suffice it to say, that men of the greatest learning have employed their time usefully in collecting from the remains of antiquity, wherever they have been preserved, historical facts that were not otherwise to be obtained; and for want of which, persons have been frequently connected with actions to which they bore no relation, events have been misplaced, and the true order of things confounded.

To some it is difficult, to others it is impossible, to have recourse to the marble tributes and memorials that are here deposited; but when all that is worthy of notice in so considerable a depository as St. Paul's Cathedral is enumerated and described in one small book, it will be an unpardonable neglect in those who do not avail themselves of its assistance.

But there is another advantage of no small importance attendant upon its possession to strangers who may visit St. Paul's Cathedral. The little time they allow themselves, or that they can spare, for a survey of this magnificent building, only enables them to cast a hasty glance at its varied and wonderful beauties, and the splendid productions of genius it contains. The perusal of this little book will vividly recall to recollection what has been hastily viewed, and explain clearly what was before unknown. The unlearned will be enabled by it to

converse with the monuments of the dead with the same pleasure as the learned, and those who have never seen, nor are ever likely to see, this stately edifice, may conceive some idea of its form and magnificence by the account here given of it.

Courteous Reader, the Compiler does not profess to give a copious detail of architecture, or of its principles; his chief object is to present a faithful account of St. Paul's Cathedral in the cheapest possible form, so as to be within the reach of, and suitable to all classes of society.

Painful as it is to his feelings, he cannot forbear noticing in this place how grievous it is, that so many persons are in the constant habit, (either from ignorance or love of wanton mischief,) of defacing the monuments by scribbling their names or some idle nonsense upon them. To prevent this disgusting and discreditable practice, the Dean and Chapter have issued peremptory orders to each officer of the Church, to take into custody all persons committing this or any other nuisance.

It will be convenient to insert here a list of charges made for admission to the several parts of the Cathedral:—

	s.	d.
To view the monuments and body of the church	0	2
To the Whispering Galleries and the two outside Galleries	0	6
To the Ball	1	6
To the Library, Great Bell, Geometrical Stair-case, and Model Room	1	0
Clock	0	2
Crypt, or Vaults	1	0

Amounting to four shillings and fourpence each person.

The general entrance is at the great North Door, opposite Canon Alley, leading into Paternoster Row.

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Babington, Dr.	S. W. Tran. . <i>Behnes</i>
Bowes, General	N. E. Amb. . <i>Chantrey</i> ..
Brock, Sir Isaac	S. W. Amb. . <i>Westmacott</i> .
Burges, Capt.	Nave <i>Banks</i>
Cadogan, Colonel	S. E. Amb. . <i>Chantrey</i> ..

MONUMENTS—(*continued.*)

Names.	Situation.	Sculptor.	
Collingwood, Lord.....	S. Transept .	<i>Westmacott</i> .	27
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Crawford, General	N. Transept .	<i>Bacon, Jun.</i>	44
Duff, Captain	Nave	<i>Bacon, Jun.</i>	16
Duncan, Lord	N. Transept .	<i>Westmacott</i>	10
Dundas, General	N. Transept .	<i>Bacon, Jun.</i>	43
Faulknor, Capt.	S. Transept .	<i>Rossi</i>	28
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Gillespie, General	S. Transept .	<i>Chantrey</i> ..	30
Gore, General	N. Transept .	<i>Chantrey</i> ..	10
Hardinge, General	S. Transept .	<i>Manning</i> ..	30
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Heathfield, Lord	S. Transept .	<i>Rossi</i>	28
Heber, Bishop	Ch. S. Aisle .	<i>Chantrey</i> ..	24
Hoghton, General	N. W. Amb.	<i>Chantrey</i> ..	40
Hoste, Sir Wm.	S. Transept .	<i>Campbell</i> ..	30
Howard, J.	S. Aisle	<i>Bacon</i>	20
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Langwerth, General	N. Transept .	<i>Manning</i> ..	43
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Mackenzie, General	N. Transept .	<i>Manning</i> ..	43
Mackinnon, General	N. Transept .	<i>Bacon, Jun.</i>	44
Middleton, Bishop	S. W. Aisle .	<i>Louth</i>	39
Miller, Capt.	S. Transept .	<i>Flaxman</i> ..	29
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Riou, Capt.	N. Transept .	<i>Rossi</i>	11
Rodney, Lord	N. Transept .	<i>Rossi</i>	41
Ross, General	S. E. Amb. .	<i>Kendrick</i> ..	24
Skerrett, General	N. Transept .	<i>Chantrey</i> ..	10
St. Vincent, Earl of	N. Transept .	<i>Bailey</i>	42
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THE COMPANION

TO

ST. PAUL'S CATHEDRAL.

THIS noble edifice stands pre-eminently first amongst the works of architecture of our later days in the British empire, and is acknowledged to be the most magnificent Protestant church in the world.

The first particular that generally attracts the eye of the spectator is the stupendous magnitude of the dome, which cannot fail of exciting awe and admiration. The dome is based on the intersection of the nave and transept, and is supported in majestic simplicity by eight massive piers, each of them forty feet square; all the other piers being only twenty-eight. The ground plan of the church is a Latin cross, having lateral projections at the West end of the nave, with the view of giving width and importance to the elevation of the West front.

THE MONUMENTS.

Of the many objects that claim especial notice, those by which the attention of visitors generally is longest detained, are the monumental sculptures erected in honour of various distinguished individuals. I shall endeavour in this work to describe them in such a manner as shall be most convenient for inspection; beginning at the left-hand side of the entrance door, and so passing round till the visitor arrives at the point whence he started.

The first in order is a monument executed by Sir F. Chantrey, from a design of the late Mr. Tollemache, representing Fame consoling Britannia for the loss of her heroes. It also bears the following inscription:—

Erected at the public expense to the memory of
Major-Generals ARTHUR GORE and JOHN BYNE SKERRETT,
 who fell gloriously while leading the troops to the assault of the
 fortress of Bergen-op-Zoom,
 on the night of the 8th and 9th of March, 1814.

Contiguous to this is that of Sir William Ponsonby, designed by R. Theed, R.A., and executed since his death by E. H. Bailey, A.R.A. The death of Ponsonby was occasioned by the weakness of his horse, which broke down under him in a charge, and left him disabled under the lances of the French cuirassiers. Accordingly, the animal is represented falling languidly to the earth; whilst his master, a figure without drapery, in the foreground, is kneeling in a constrained posture, in the act of receiving a wreath of laurel, at the moment of death, from the hands of Victory.

Erected at the Public expense to the Memory of
Major-general the Hon. SIR WILLIAM PONSONBY,
 who fell gloriously in the Battle of Waterloo;
 on the 18th of June, 1815.

On the right, opposite to the one I have just described, and against the great pier, is a statue, by Westmacott, of the celebrated Lord Duncan. The Admiral has his boat-cloak, or dreadnought, around him; his hands clasping his sword, transversely before him. The pedestal represents, in alto-relievo, a seaman, with his wife and child, designed to commemorate the regard in which this illustrious officer was held by even the humblest of those who sailed under him, and who contributed to the glory of his achievements. Both the design and the execution are in the best taste. The inscription upon the monument is as follows:—

Erected at the public expense to the memory of
ADAM LORD VISCOUNT DUNCAN,
 as a testimony of his distinguished eminence
 in the naval service of his country;
 and as a particular memorial of the
 glorious and important victory
 which he gained over the Dutch fleet
 on the 11th of October, 1797.
 He died on the 4th Aug. 1804.

Under the window, the recess before you contains the monument, by Mr. C. Rossi, presenting an insulated base.

charged with a sarcophagus, on the front of which Victory and Fame are placing medallions of the deceased officers:—

The services and death
of two valiant and distinguished officers,
JAMES ROBERT MOSSE, Captain of the Monarch,
and EDWARD RIOU, of the Amazon,
who fell in the attack upon Copenhagen, conducted
by Lord Nelson, 2nd of April, 1801, are commemorated
by this monument, erected at the national expense.

JAMES ROBERT MOSSE was born in 1746;
he served as Lieutenant several years under Lord Howe,
and was promoted to the rank of Post-Captain in 1790.

To EDWARD RIOU, who was born in 1762,
an extraordinary occasion was presented, in the early part of
his services, to signalize his intrepidity and presence of mind,
which were combined with the most anxious solicitude
for the lives of those under his command,
and a magnanimous disregard of his own,
when his ship, the Guardian, struck upon an island of ice,
in December 1789, and afforded no prospect but that
of immediate destruction to those on board.

Lieut. RIOU encouraged all who desired to take their chance of
preserving themselves in the boat, to consult their own safety;
but, judging it contrary to his own duty to desert the vessel, he
neither gave himself up to despair, nor relaxed his exertions;
whereby, after ten weeks of the most perilous navigation, he suc-
ceeded in bringing his disabled ship into port; received his high
reward of fortitude and perseverance from Divine Providence, on
whose protection he relied.

Turning to the right in the ambulatory above, is a tabu-
lar monument, by Sir Francis Chantrey, representing
Major-General Bowes in the act of storming the forts of
Salamanca. The steep breach of a shattered wall is
crowded with the enemy, and covered with the slain; the
General leads his troops on to the charge with fixed bayo-
nets; the bearer of the French standard has fallen at his feet,
when, in the very moment of victory, he receives a mortal
wound, and falls into the arms of one of his soldiers.

Erected at the public expense, to the memory of
Major-General FORD BOWES,
who fell gloriously on the 27th of June, 1812, while leading
the troops to the assault of the fortress of Salamanca.

The opposite panel, on the left over the door, contains
the monument of Major-General Le Marchant, designed

by the late James Smith, and executed by Mr. C. Rossi; on which the genius of Spain is depicted, placing trophies of victory on the warrior's tomb, and at the same time mourning his fall. Britannia, seated, is pointing out the monument to a military cadet, as a tribute raised by a grateful nation, to inspire her sons with emulation.

Erected at the public expense to the memory of
Major-General JOHN GASPARD LE MARCHANT,
who fell gloriously in the battle of Salamanca,
July the 22d, 1812.

The statue of Dr. Johnson, by John Bacon, R.A., is placed near the iron gate, leading into the north aisle against the north-east pier. The philosopher is represented with a scroll in his hands, in the attitude of profound thought. The design and execution are admirable, and convey as just an idea of the peculiar character of the great moralist and lexicographer, as it is possible to impart through the medium of a statue.—The Latin inscription on the pedestal is by Dr. Parr:—

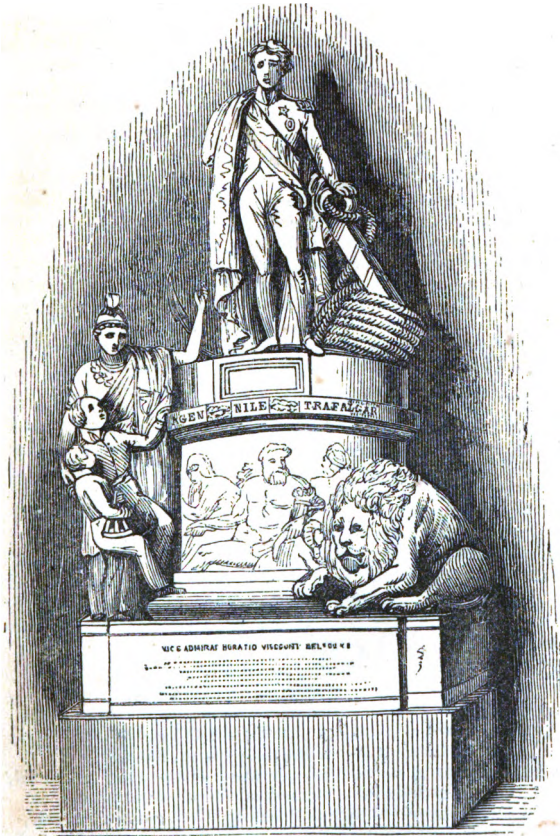


SAMUELI JOHNSON,
Grammatico . et . critico
Scriptorum . anglicorum . litterate . perito
Poetæ . luminibus . sententiarum
et . ponderibus . verborum . admirabili
magistro . virtutis . gravissimo
homini . optimo . et . singulari . exempli
qui . vixit . ann . LXXV . mens . II . dieb . XIII
decessit . idib . decembr . ann . Christ . cIo . Iooc . LXXXIII
sepult . in æd . sanct . Petr . Westmonasteriens
XII . kal . januar . ann . Christ . cIo . Iooc . LXXXV
amici . et . sodales . litterarii
pecunia . conlata
H. M. Faciund. Curaver.

On one side of the monument:—

Faciebat Johannes Bacon, Sculptor.
Ann. Christ. M.DCC.LXXXV.

Proceeding a few yards further, between the dome and the choir gates, is the monument of Lord Nelson, by Flaxman. The figure of the Admiral, arrayed in the



LORD NELSON.

pelisse presented to him by the Sultan, leans upon an anchor, with a coil of rope at his feet: on the right of the pedestal stands Britannia, with two young seamen, whose reverential regard she is bespeaking to the hero as their great example. The British lion on the other side needs no explanation. The figures in relief on the pedestal are allegorical representations of the North Sea, the German Ocean, the Nile, and the Mediterranean, in which his triumphs were effected. On the cornice are the words "Copenhagen," "Nile," "Trafalgar."

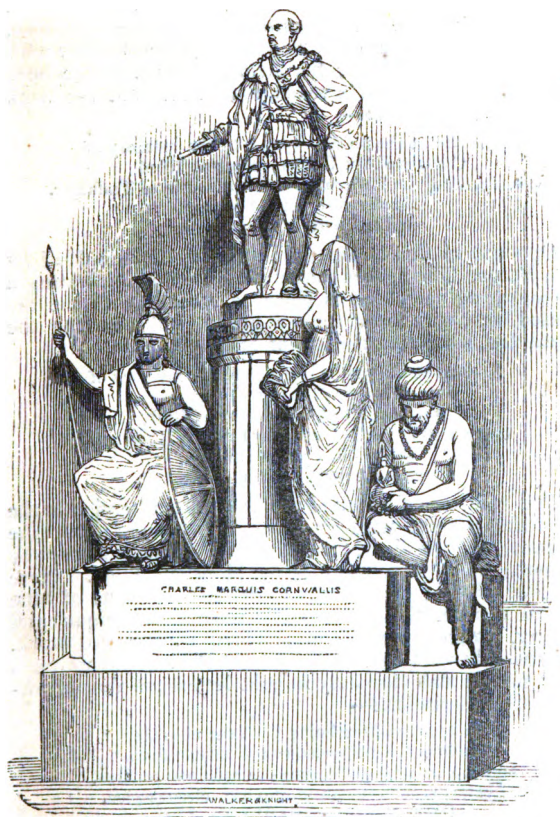
Erected at the public expense to the memory of
Vice-Admiral HORATIO VISCOUNT NELSON, K.B.
to record his splendid and unparalleled achievements
during a life spent in the service of his country,
and terminated at the moment of victory by a glorious death;
in the memorable action off Cape Trafalgar,
on 21st of October, 1805.

Lord Nelson was born on the 29th of September, 1758.
The Battle of the Nile was fought on the 1st of August, 1798.
The Battle of Copenhagen on the 2nd of April, 1801.

Immediately opposite to that of Nelson, is a monument to the Marquis Cornwallis, by Mr. C. Rossi, which consists of a pyramidal group, the statue of the Marquis on a circular pedestal, or truncated column, forming the apex. The statue is robed as a knight of the garter: the two principal figures at the base are personifications of the British empire in Europe and in Asia: the figures to the right represent the Begareth and Ganges, rivers in the East. Of these statues, that of the Marquis resembles life, and is so far good; that of Britannia is rather mean and awkward; and those of the other deities are strikingly expressive. The following is the inscription:—

To the memory of
CHARLES MARQUIS CORNWALLIS,
Governor General of Bengal,
who died 5th of October, 1805, aged 66,
at Ghazepore, in the province of Benares,
in his progress to assume the command of the army in the field.
This monument is erected at the public expense,
in testimony of his high and distinguished public character,
his long and eminent public services, both as a soldier and a
statesman, and the unwearied zeal with which his exertions
were employed in the last moments of his life,
to promote the interest and honor of his country.

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MARQUIS CORNWALLIS.

In the panel above is an alto relievo, by Mr. Westmacott, representing Britannia mourning for Captain John Cooke, and consoled by one of her children presenting her with her trident, and another her helmet; while, in the back ground, is the prow of a vessel, to indicate that the work is a naval monument:—

Erected at the public expense to the memory of
 Captain JOHN COOKE, who was killed
 Commanding the Bellerophon, in the battle of Trafalgar,
 in the 44th year of his age,
 and the 30th of his services.

Opposite to this is the monument of Captain Duff, by Mr. Bacon. The figures consist of Britannia decorating a sarcophagus, on which is placed a medallion of the deceased hero, with laurel; and a British sailor bearing the naval flag, lamenting the loss of his commander.

Erected at the public expense to the memory of
 Captain GEORGE DUFF,
 who was killed 21st October, 1805,
 commanding the Mars, in the battle of Trafalgar,
 in the 42nd year of his age,
 and the 29th of his service.

The next object which claims particular attention is the beautiful Screen, with its gates of wrought iron, the entrance into the choir, from the nave. This is extremely elegant; the workmanship is by Monsieur Tijou. Here also are eight very splendid Corinthian columns of blue veined marble, that support the magnificent organ and gallery, which are richly ornamented with carved work. On the side next the dome, in front of this gallery, on a plain marble slab (formerly in gold letters), is the following Latin inscription:—

Subtus conditur hujus Ecclesiæ et urbis
 Conditor CHRISTOPHORUS WREN, qui vixit
 annos ultra nonaginta, non sibi sed bono publico.
 Lector, si monumentum requiris, circumspice.
 Obiit 25 Feb. ætatis 91; An. 1723.

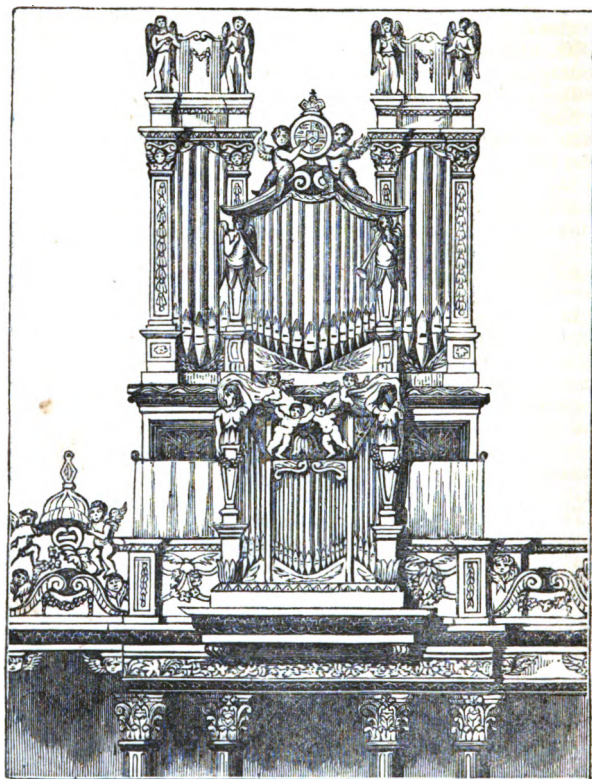
Of which the following is the English:

Beneath lies Sir Christopher Wren, the builder of this
 church and city, who lived upwards of 90 years,
 not for himself, but for the public good.
 Reader, seekest thou his monument?
 Look around!

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EAST FRONT OF THE ORGAN OF ST. PAUL'S

Above this is the noble Organ, which for quality of tone is esteemed one of the finest in England. It was built by that celebrated artist, Bernard Schmidt, better known in England by the name of Father Smith, in 1694. It cost 2000*l.* exclusive of the case. Since its erection it has undergone two very important improvements: the first in 1801, by Messrs. Ohrman and Nutt; the second, in 1826, by that eminent and well known artist, Mr. Bishop, (whose name as an organ-builder is so justly appreciated,) and who has also the care of it. Several new stops were added to the instrument when it was last repaired, which have greatly contributed to the majestic depth and fulness of its tone. It now contains thirty-two stops, and among the new ones may be particularly mentioned, the magnificent pedal pipes, which are justly acknowledged to be the finest ever made in England, by this celebrated artist. It has 2123 pipes; and although in this respect it is not quite so extensive as some others in the metropolis, yet from the peculiar construction of the building, the effects produced, when operated upon by the organist, is equal to those of an instrument containing double the number of stops. The late repairs by Mr. Bishop were executed under the immediate superintendence, and from the plan of that distinguished professor, Mr. Cooper, assistant organist of the Cathedral.

The stalls of the choir are enriched with festoons of flowers, &c. in the shape of scrolls, and are perhaps (if we must except the productions of the same master at Chatsworth, the seat of the Duke of Devonshire) the most splendid carvings in the world; the flowers seem to partake all the elastic lightness of nature: one might almost imagine, that, were a zephyr to blow, it would stir them,—that with the waning season they would fade. But they are, indeed, imperishable. Language fails in an attempt to describe their surpassing excellence. They have immortalized the artist by whom they were executed (Grinlin Gibbons), who was appointed Master Sculptor to George I. in 1712, and who died in 1721. The altar-piece is adorned with four noble fluted pilasters, painted and veined with gold, in imitation of lapis lazuli, and their capitals are double-gilt.

In the intercolumniations below are nine marble panels. The table is covered with crimson velvet, and

above, in two series, are six windows. The floor of the choir and side aisles is all white; the body and west-end of the Church is paved alternately with black and white marble, save that part within the rails of the altar, which is of porphyry, polished and laid in several geometrical figures. On each side of the choir is a range of fifteen stalls, with the episcopal throne or chair of state on the south side, near the altar, surmounted by a mitre, which is seldom occupied but on occasions of great solemnity. The more usual stall for the Bishop of the diocese may be known by the carved pelican suckling its young, and the mitre upon it. Opposite is the Lord Mayor's stall, recognized by the city sword and mace; the Dean's stall is covered by a canopy under the organ gallery, and may be distinguished by festoons of fruit and flowers. The contiguous seats on each side of the gates are reserved for the canons residentiary; while the minor canons, lay vicars, and choristers have seats appropriated to them on either side of the choir. The reader's desk is in the middle of the choir, within a handsome brass railing, and is an exceedingly fine specimen of the kind. It is entirely of brass, richly gilt, and consists of an eagle with expanded wings, supported by a pillar.

The pulpit now stands towards the middle of the floor, near the reading desk, having been brought forward from the spot where it originally stood near the bishop's stall, for the greater convenience of the congregation. It was designed by the late Mr. Mylne. The carving, which is very elegant, was executed by Wyatt.

The choral service is performed here twice every day,—at a quarter before ten in the morning, and at a quarter past three in the afternoon; on which occasions, of course, the body of the Church is open free to the public.

Sermons are also preached by the dean and canons residentiary on Sundays and holidays, and every Wednesday and Friday during Lent. Divine service is likewise performed in the morning chapel every week-day morning, at eight o'clock.

Returning from the choir to the entrance of the south aisle, on the right, is the statue of John Howard, by Bacon, R.A. It is a plain but expressive statue, representing the philanthropist in the Roman costume, trampling on



VIEW OF THE CHOIR OF ST. PAUL'S.

fetters, and bearing in his right hand a key, and in his left a roll, on which are inscribed the words, "Plan for the Improvement of Prisons and Hospitals." The front of the pedestal is filled with a design in basso-relievo, in which a prison scene is introduced, with a figure distributing food and raiment. The epitaph was written by Howard's relation, the late Samuel Whitbread, and is engraved on the south side of the pedestal.

JOHN HOWARD.

This extraordinary man had the fortune to be honoured whilst living in the manner which his virtues deserved ;

He received the thanks

of both houses of the British and Irish Parliaments
for his eminent services rendered to his country,
and to mankind.

Our national prisons and hospitals,
improved upon the suggestion of his wisdom,
bear testimony to the solidity of his judgment,
and to the estimation in which he was held.

In every part of the civilized world,
which he traversed to reduce the sum of human misery,
from the throne to the dungeon, his name was mentioned
with respect, gratitude, and admiration.

His modesty alone
defeated various efforts, which were made during his life,
to erect this statue,

which the public has now consecrated to his memory.

He was born at Hackney, in the county of Middlesex, Sept. 2nd,
1726.

The early part of his life he spent in retirement,
residing principally upon his paternal estate,
at Cardington, in Bedfordshire,
for which county he served the office of sheriff,
in the year 1773.

He expired at Cherson, in Russian Tartary, on the 20th January,
1790,

a victim to the perilous and benevolent attempt
to ascertain the cause of, and find an efficacious remedy
for, the plague.

He trod an open and unfrequented path to immortality,
in the ardent and unremitted exercise of Christian Charity.

May this tribute to his fame
excite an emulation of his truly glorious achievements !

At the upper or east end of this aisle is one of the most splendid monuments in the Cathedral. It is a beautiful specimen of art from the chisel of Sir Francis Chantrey, erected to the memory of that truly eminent Christian, Bishop Heber, and is delineated in the annexed engraving.

This eminent Christian prelate is represented in his canonical robes, kneeling on a cushion, in the devotional attitude of prayer, with his right hand placed on his breast, and his left resting on a volume of the Holy Scriptures. On the pedestal, in alto relievo, he is represented in the same attitude confirming two natives, who are kneeling before him.

To the Memory of

REGINALD HEBER, D.D. LORD BISHOP OF CALCUTTA,
This Monument was erected by those who loved and admired him.

His character exhibited a rare union
of fervent zeal with universal tolerance,
of brilliant talent with sober judgment,
And was especially distinguished by Christian humility
which no applause could disturb, no success abate.
He cheerfully resigned prospects of eminence at home,
in order to become
the chief missionary of Christianity in the East,
and having in the short space of three years
visited the greater part of India,
and conciliated the affections and veneration
of men of every class of religion,
He was there summoned to receive the reward of his
labours, in the XLIII D year of his age, MDCCCXXVI.

"Thou art gone to the grave, but we will not deplore thee,
Though sorrow and darkness encompass the tomb;
Thy Saviour has passed through the portal before thee,
And the lamp of his love is thy guide through the gloom."

Thou art gone to the grave, but we will not deplore thee,
Whose God was thy Ransom, thy Guardian and Guide;
He gave thee, he took thee, and he will restore thee,
And death has no sting, for the Saviour has died."

A few yards from this south aisle gate, on the left, is the door leading to the crypt or vaults, above which is a tabular monument, by Mr. J. Kendrick, to the memory of Major-general Ross. The sculpture represents Valour laying an American flag upon the departed soldier's tomb, over which Britannia is bending in tears; Fame



BISHOP HEBER.

also is descending with a laurel wreath to crown his bust.

Erected at the public expense to the Memory of
Major-general ROBERT ROSS,
Who having undertaken and executed an enterprise
against the city of Washington, the capital of
the United States of America,
Which was crowned with complete success,
Was shortly afterwards killed, while directing a successful
attack upon a superior force, near the city of Baltimore,
on the 12th day of September, 1814.

On the opposite panel, against the pier, is the monument of Colonel Cadogan, by Sir F. Chantrey, which may be referred to as a model of monumental sculpture. When the colonel was disabled from persisting in the battle, he desired his men to convey him to an adjoining eminence from whence he could witness the issue of the contest.

Here the artist has represented the dying officer, borne along by his men, with his face still turned towards the enemy. One standard of the Eagle and its bearer appears trodden under foot, while another is about to fly. These frequently imply the defeat and rout of the French; while the soldiers who support their colonel, are waving their hats in the moment of the victory. Art is thus ingeniously made subservient to historical truths. The performance demands entire approbation.

Erected at the public expense to the memory of
Colonel the Hon. HEN. CADOGAN,
who gloriously fell in the command of a brigade, in the memorable
battle of Vittoria, 21st June 1813.

When a complete victory was gained over the French army
by the allied forces, under the Marquis of Wellington.
Colonel Cadogan was son of Charles Sloane, Earl Cadogan,
born 26th February, 1780.

Under the east window, on the left, is a magnificent monument, by Flaxman, raised to the honour of Earl Howe. His lordship's imposing statue is placed in front, leaning on a telescope, and guarded by a lion couched, the symbol of British strength and security. Above, on a rostrated column, sits Britannia with her trident; and to

her right below, History appears in the act of recording in golden letters, the most prominent of his lordship's actions; while Victory, bending forward over the shoulders of History, deposits a branch of palm in the lap of Britannia.

Erected at the public expense to the memory of
Admiral EARL HOWE,
in testimony of the general sense of his great and meritorious services.

In the course of a long and distinguished life, and in particular for the benefit derived to his country, by the brilliant victory which he obtained over the French fleet, off Ushant, 1st June, 1794.

He was born 19th March, 1726, and died 5th August, 1799, in his 74th year.

Adjoining this, is a national monument to the celebrated Admiral Lord Collingwood, by Westmacott, which represents the landing of his lordship's remains in England. The hero appears laid out on the deck of a man-of-war, with his body shrouded in colours won by him from the enemy, and with his hands clasping a sword upon his breast; a figure of Fame kneels forward from the prow over the corpse; and a personification of old Father Thames, attended by the genii of his confluent streams, is stretched in earnest contemplation of the goddess. On the gunwale there is an alto-relievo illustration of the progress of navigation in three stages; the first shows the genius of man forsaking his landmarks, and exploring the ocean, the stars for his guides; the second presents him directed in his course by the magnet; and the third exhibits him forging the instruments of war.

Erected at the public expense to the memory of
CUTHBERT LORD COLLINGWOOD,
Who died in the command of the fleet in the Mediterranean,
on board of the Ville-de-Paris,
vii March, MDCCCX, in the lxi year of his age.
Wherever he served he was distinguished
For conduct, skill, and courage, particularly in the
actions with the French fleet, June 1st, MDCCXCIV,
as Captain of the Barfleur,
in the action with the Spanish fleet, xiv February, MDCCXCVII,
as Captain of the Excellent,
but most conspicuously in the decisive victory off
Cape Trafalgar, obtained over

the combined fleets of France and Spain,
to which he eminently contributed, as Vice Admiral of
the Blue, commanding the larboard division,
XXI October, MDCCCV.

Against the opposite pier is the statue of Lord Heathfield, by C. Rossi, R.A. It is modelled, larger than life, in the regimentals of a general officer. The pedestal is wrought in alto relievo, representing victory descending from a castellated rock to crown a warrior on the sea-shore with laurel.

Erected at the public expense
to the memory of

General GEO. AUG. ELLIOT, LORD HEATHFIELD, K.B.,
in testimony of the important services which he rendered to his
country,
by his brave and gallant defence of Gibraltar,
of which he was Governor,
against the combined attack of the French and Spanish forces,
on the 13th of September, 1782.
He died on the 6th July, 1790.

Turning short to the right, against the same pier, is a monument in honour of Captain Faulknor, by C. Rossi. The design represents Neptune seated on a rock in the centre, and turning eagerly round to the right to catch in his arms a naked figure of the dying sailor, who is portrayed with a shield on one arm, and a broken sword in his right hand. On the left is victory about to crown him with a wreath of laurel.

This monument was erected by the British Parliament,
to commemorate the gallant conduct of
Captain ROBERT FAULKNER,
who on the 5th of January, 1795, in the 32d year of his age,
and in the moment of victory,
was killed on board the *Blanche* frigate,
while engaging *La Pique*, a French frigate of very superior force.

The circumstances of determined bravery that distinguished this action, which lasted five hours, deserve to be recorded. Captain Faulknor having observed the great superiority of the enemy, and his own vessel having lost most of her masts and rigging, detected a particular moment when the bowsprit of *La Pique* came athwart the *Blanche*, with his own hands lashed it to the capstern, and thus converted the whole stern of the

Blanche into one battery ; but, unfortunately, soon after this bold and daring manœuvre he was shot through the heart.

•CAPTAIN MILLER.

In the panel above is a tabular monument by Flaxman, whereon the figure-head of the *Thesis* is represented, in which vessel the Captain died off the coast of Acre. Victory and Britannia unite in raising Captain Miller's medallion against a palm tree, on which are the words "St. Vincent," "Nile." Round the head on the medallion is written—

To Captain R. WILLET MILLER,
This monument is raised by his companions in victory.

Facing this is the monument of Richard Rundle Burges, executed by Banks, R.A. It displays its subject in the act of receiving a sword from the hand of Victory, who stands separated from him by a cannon. This statue cannot fail of commanding praise ; the attitude is fine, and the air brave. The pedestal projects boldly ; and is profusely enriched with allegorical representations of defeat and captivity.

The inscription is as follows :—

Sacred to the memory of
RICHARD RUNDLE BURGESS, ESQUIRE,
Commander of His Majesty's ship *Ardent*,
who fell in the 43rd year of his age,
while bravely supporting the honour
of the British flag,

In a daring and successful attempt to break the enemy's line
near Camperdowne,
on the 11th of October, 1797.

His skill, coolness, and intrepidity,
eminently contributed to a victory,
equally advantageous and glorious to his country.

That grateful country
by the unanimous act of the legislature,
enrols his name
high in the list of those heroes
who under the blessing of Providence
have established and maintained her naval superiority,
and her exalted rank among nations.

CAPTAIN HARDINGE.

The panel above contains a tabular monument, by the late Mr. C. Manning, to Captain Hardinge. It represents an Indian warrior, bearing the victorious British standard, seated by the side of a sarcophagus, while fame recumbent on its base displays her wreath over the hero's name.

NATIONAL.

To GEO. N. HARDINGE, Esq.

Captain of the Fiorenza, 36 guns, 186 men, who attacked on three successive days, La Piedmontaise, 50 guns, 566 men, and fell near Ceylon, in the path of victory,
8th March, 1808, aged 28 years.

Turning to the south door, on the east side, Generals Pakenham and Gibbs are represented in full uniforms, by Westmacott. The arm of one resting on the shoulder of the other.

Erected at the public expense to the memory of
Major General the Hon. SIR EDWARD PAKENHAM, K.B.,
and of Major General SAMUEL GIBBS,
who fell gloriously on the 8th of January, 1815,
while leading the troops to an attack
of the enemy's works in front of New Orleans.

GENERAL GILLESPIE.

On the other side of the door is the statue of General Gillespie, by Sir F. Chantrey.

Erected at the public expense to the memory of
Major-General ROBERT ROLLO GILLESPIE,
who fell gloriously on the 31st of October, 1814,
while leading the troops to an assault
on the fortress of Kalunga, in the kingdom of Nepaul.

SIR WM. HOSTE.

On the right, against the great pier opposite, is a statue to Sir Wm. Hoste, by Mr. T. Campbell.

The Baronet is represented in full naval uniform, invested in a cloak of one of his orders, leaning against the capstan of a ship with a truncheon in his hand. His arms surmount the inscription which in expressive brevity excels every other in the Cathedral.

Cattaro—Lissa.

SIR WM. HOSTE, BART., K.C.B. K.M.T.

Captain in the Royal Navy

Erected by his brother officers

and the admirers of his services.

The noble monument of General Moore immediately faces the above. It is by Bacon, Jun. It represents valour and victory lowering the General into a grave with entwined laurel, while the genius of Spain plants the standard of conquest over his grave.

Sacred to the memory of

Lieutenant-General SIR JOHN MOORE, K.B.

who was born at Glasgow, 1761.

He fought for his country

In America, in Corsica, in the West Indies,

in Holland, Egypt, and Spain ;

and on the 16th of January, 1809,

was slain by a Cannon Ball

at Corunna.

Next in order is Sir Ralph Abercromby. It is from the chisel of Westmacott, and is perhaps the best performance of that admired sculptor in the Cathedral. The subject of the group is a representation of the death of the General. His horse appears careering over the prostrate foe, while the rider, fainting from loss of blood, is caught in the arms of a Highland soldier. To betoken the victory he has gained, the dying figure of the enemy is seen vainly grasping at the standard which has been wrested from him. Indicating the scene of action, a sphynx, the emblem of Egypt, appears in relief on either side of the tomb. Upon the pedestal is the following inscription :—

Erected at the public expense to the memory of

Lieutenant-General SIR RALPH ABERCROMBY, K.B.

Commander-in-Chief of an expedition directed against the

French in Egypt,

who having surmounted with consummate ability and valour

the obstacles opposed to his landing

by local difficulties, and a powerful and well prepared enemy ;

and having successfully established and maintained

the successive positions necessary for conducting his further

operations, resisted, with signal advantage, a desperate attack

of chosen and veteran troops on 21st March, 1801,

when he received in the engagement a mortal wound, but



SIR RALPH ABERCROMBY

remained in the field, guiding by his directions, and animating by his presence, the brave troops under his command, until they had achieved the brilliant and important victory obtained on that memorable day.

The former actions of a life spent in the service of his country, and thus gloriously terminated, were distinguished by the same military skill, and by the same zeal for the public service, particularly during the campaigns in the Netherlands, in 1793 and 94 ; in the West Indies, in 1796 and 97 ; and in Holland, in 1799 ; in the last of which the distinguished gallantry and ability with which he effected his landing on the Dutch coast, established his positions in the face of a powerful enemy, and secured the command of the principal fort and arsenal of the Dutch republic, were acknowledged and honoured by the thanks of both Houses of Parliament.

Sir Ralph Abercromby expired on board the *Foudroyant* the 28th of March, 1801, in his 66th year.

Turning to the right, against the great pier, is an elegant statue to the memory of Dr. Babington, recently erected by W. Behnes. It represents the Doctor standing in his professional robes. It is exceedingly chaste, and elegant in design and execution.

WILLIAM BABINGTON, M.D. F.R.S.

Fellow of the Royal College of Physicians,
born May 21st, 1756, died April 29th, 1833.

Eminently distinguished for science,
beloved for the simplicity of his manners,
and the benevolence of his heart,
respected for his inflexible integrity, and his pure
and unaffected piety.

In all relations of his professional life
he was sagacious, candid, diligent and humane,
firm in purpose, gentle in execution ;
justly confident in his own judgment,
yet generally open to the opinion of others ;
liberal and indulgent to his brethren,
but ever mindful of his duty to the public.

To record the admiration of so rare a union of intellectual
excellence and moral worth, and to extend to future
generations the salutary influence which his living
example can no longer diffuse,
this monument has been erected by the public
subscription of his contemporaries.

A.D. 1837.

c

Advancing a few steps, in the panel above, against the same pier, is a tabular monument to the memory of Sir Isaac Brock, by Rossi, on which are placed the sword and helmet of the deceased. The hero is introduced expiring in the arms of a soldier; an Indian stands by, contemplating the event in sorrow. It has this brief inscription :—

Erected at the public expense
to the memory of
Major-General
SIR ISAAC BROCK,
who gloriously fell
on the 13th of October,
M.DCCCXII.
in resisting an attack
on
Queenstown,
in Upper Canada.

Proceeding to the left hand corner, we discover the fine statue of Sir Wm. Jones, by Bacon, R.A. The philosopher is represented in an attitude of composition, with a pen in one hand, a scroll in the other; his right arm supported by volumes, which are introduced upon a pedestal, hieroglyphically engraved, and are understood to be the Institutes of Menu. In basso-relievo, against the pedestal, are Study and Genius unveiling Oriental Sciences. On the other side is this plain inscription :—

To the memory of
SIR WILLIAM JONES, Knight,
one of the Judges of the Supreme Court of Judicature
at Fort-William, in Bengal.

This statue was erected by the Hon. East India Company,
in testimony of their grateful sense of his public services,
their admiration of his genius and learning,
and their respect for his character and virtues.
He died in Bengal on the 27th April, 1794, aged 47.

We have now arrived at the stair-foot door leading to the Whispering Gallery and Ball. To view the former it will be necessary to ascend 260 steps, so easy and so

commodious that a child may ascend them without fatigue; to the outer, or highest Golden Gallery, is 560 steps. The entire ascent to the Ball includes 616 steps, from whence, on a clear day, a fine view of the river Thames, the metropolis, and the adjacent country, may be enjoyed.

On ascending a dozen steps from the door, a person is stationed to supply tickets,—either a sixpenny one, or two for one shilling and sixpence. The former admits only to the Whispering Gallery, and two outer Galleries; but by taking both, admittance is gained to the following places:—Library, Geometrical Stair-case, Model Room, Great Bell, Whispering Gallery, and two outside Galleries; visitors may take the sixpenny ticket only if they please. On arriving about half way to the Whispering Gallery, on the right, is the door leading to the Library, &c.; here a person is stationed to receive all tickets, except the Ball tickets. In passing through a long gallery, the first object on the left hand is the Library; a guide is in attendance here, to show and describe it. The flooring of the Library is remarkably curious, consisting of upwards of 2,300 pieces of oak, most artfully inlaid without nails or pegs. The Library contains about seven thousand volumes, among which are some Polyglott Bibles, and the first book of Common Prayer that ever was printed. There are also a few valuable old manuscripts. The wainscotting cases for their reception are both elegant and convenient. Here is also a very fine painting of Bishop Compton, under whom the Cathedral was built.

The next curiosity shewn is the flight of steps called the Geometrical Stairs, the construction of which is so ingenious, that they hang, as it were, together without any visible support. It is supposed that they were intended for a private way to the Library. In proceeding to the Model-room, it is necessary to pass the great West window. Here the mind is struck by the grandeur of the vista. The view is terminated by the altar at the extremity of the choir. The fine model which Sir Christopher Wren caused to be made of the intended Cathedral, was not taken from St. Peter's of Rome, as some have imagined; but was altogether his own invention, laboured with much study, and, as he thought, and

as the world acknowledges, finished with wonderful success. Returning from the Model-room, the stairs leading to the great Bell will be found situated near the Library door. In the turret at the top of these stairs, the famous great Bell is suspended about 40 feet from the floor. It is remarkably fine and clear in its tone, and produces the musical note A, concert pitch. It is 10 feet in diameter, 10 inches thick in metal, and weighs 11,474 lbs. The clock strikes the hour on it, which is frequently heard at the distance of 20 miles; the hammer may be observed lying on the outside brim of the Bell, having a very large head, and weighs 145 lbs., which is drawn by a wire at the back part of the clock-work, and falls again by its own weight on the brim of the Bell. The clapper weighs 180 lbs., which is only used in tolling the Bell on the demise of any of the Royal family, Archbishop of Canterbury, Bishop of London, Dean of St. Paul's, and the Lord Mayor for the time being. Below the Great Bell, are two smaller bells, on which the clock strikes the quarters. (The opposite turret contains the bell that is tolled for prayers.) The clockwork, from its magnitude, is deserving of particular attention, and is set down by a person to whom belongs its care and regulation. It is considered to be of a very superior description of workmanship, and has been pronounced by competent witnesses to be amongst the largest in Europe. It has two dial plates, which are situated, one South, the other West, and are each of them 57 feet in circumference, or nearly 20 feet in diameter. The minute hands are 9 feet 8 inches in length, and weigh 75 lbs.; the hour hands are 5 feet 9 inches in length, and weigh 44 lbs. each; the figures (small as they appear from the street below) are 2 feet 2½ inches long; two small dials inside work the reverse way, one shows the hour, the other the minutes. The pendulum is 16 feet in length, with a large bob at the bottom, weighing 180 lbs.; this is suspended by a thin spring about the thickness of a shilling. Its beat is two seconds, or what is usually termed by artists, a dead beat, thirty to a minute, instead of sixty.

Next in order is the Whispering Gallery, which is an object peculiarly interesting, both as regards its situation, and also from the nature of its construction. It may be

distinguished by the spectator from the floor of the Cathedral by a handsome bold cornice, which encompasses the interior of the dome, and it has an elegant iron railing around it. Between this and the wall are two steps and a stone seat. This gallery is an object of popular curiosity and wonder, and derives its name from the circumstance, extraordinary to the unlearned, but easily explained by the philosopher, of its causing the slightest sound to be heard that is made within its area. The least whisper on one side appears as if it were close to the ear on the opposite, though the semicircular distance between them is not less than 140 feet; and the shutting of a small door resounds through the place like a clap of thunder, or the discharge of heavy artillery. The appearance of the floor below is very beautiful from this gallery, having a large brass plate in its centre, surrounded by three perfect circles, the largest of them being the exact circumference of the dome. It is laid with black and white marble, the black slabs forming a complete mariner's compass, exhibiting the thirty two points, with the halves and quarters complete. This is also the very best situation for viewing the Cupola, which was painted by Sir James Thornhill (who may justly be esteemed the first historical painter this country can boast), for which he was paid forty shillings the square yard.

The designs record the principal events in the life of the Apostle, to whom the fabric is dedicated. His miraculous conversion near Damascus, according to Acts ix. is first delineated; then the judgment of Elymas, Acts xiii.; next the conversion of the jailor of Philippi (see Acts xiv.), which is preceded by the sacrifice at Lystra, in the same chapter. Then he is represented preaching to the Athenians (see chap. xvii.); the Ephesians burning their magical books follows, (see chap. xix.); his defence before Agrippa, (see chap. xxiv.), and his shipwreck near Melita (see chap. xxvii.) conclude the series.

There is an anecdote of powerful interest told of Sir James Thornhill, which we must not omit, since it has reference to the painting of this Cupola. One day while deeply engaged upon his labour, a friend stood talking to him on the scaffold, which though broad was not railed in. Sir James had just given the last touches to the head of one of the apostles, and retiring hastily, as is the cus-

tom with artists, to observe the effect, had actually traced back the last step of the scaffolding, when the gentleman observing his danger, snatched up a brush, and hastily bedaubed the whole figure. "Bless my soul!" exclaimed the artist, advancing again as quickly as he had retired, "what have you done?" "Only saved your life," replied his companion, describing the imminent position in which the painter stood when his labour was defaced.

In proceeding to the Golden or Upper Gallery, it is necessary to pass into the Stone Gallery, which has a handsome stone balustrade. It is here also that the great architect, in order to raise the lantern with which the Cathedral is crowned, (and which is reputed to be of the enormous weight of seven hundred tons,) has introduced within the dome a brick cone, one of the most ingenious and skilful contrivances the building exhibits; on this is constructed the outer dome, which is formed chiefly of wood, ribbed at intervals, and covered with lead. It may also be noticed, that to render the thrust more perpendicular than it might otherwise have been, the under part has around it a course of Portland stones of very large dimensions, in which is embedded in lead an immense iron chain, strongly linked together, and weighing the enormous weight of 95 cwt. 3 qrs. and 23 lbs. The stairs to the Upper or Golden Gallery pass immediately under the outer dome, which is of timber, very scientifically framed together, and which admirably evinces the amazing ingenuity of the architect.

Having now reached the Golden Gallery, by ascending 560 steps, the view from thence, on a clear day, will be found to be at once diversified and magnificent, and will amply repay the visitor for all the trouble and inconvenience he may have encountered on his way thither. The countless mass of houses clustered below,—the Thames winding its sinuous course, crossed by numerous bridges, and covered by ships, with the richly cultivated country, which extends as far as the eye can reach, and serves to recall the whole history of the city's growth,—these together form a picture of uncommon and surprising interest.

Descending a few steps below this gallery, is the entrance door leading to the Ball, where a person is stationed to receive the Ball tickets. Visitors who may have come

up without tickets, will be admitted to it on the payment of one shilling and sixpence; from this door to the Ball, is a distance of forty-six feet. Although the Ball appears very diminutive from the street, yet it is capable of containing twelve persons, and it weighs 5600 lbs. From the Ball to the Cross is thirty feet, the latter weighing 3360 lbs. The Ball and Cross were restored in 1821-2.

The visitor having viewed all above, and arrived again at the stair-foot, turns to the left, and about midway, towards the west door, beholds the monument of Bishop Middleton, by Louth. His Lordship is represented in his canonical robes, confirming two Hindoo children, who are kneeling at his feet. This monument, considered as a work of art, possesses no claims to praise. It bears the following inscription:—

THOS. FANSHAW MIDDLETON, D.D.

First Protestant Bishop in India.

Consecrated to the See of Calcutta, May 8th, 1814,
died July 8th, 1822.

This monument was erected by the joint
contribution of members of the Society for
Promoting Christian Knowledge,
and the Society for the Propagation of the Gospel.

Advancing a few yards further, is a semicircular recess, which is the Ecclesiastical or Consistory Court. Near to this stands a veined marble font of plain design, but large size; the semicircular recess on the opposite side is the Morning Chapel, where divine service is performed every week-day morning, at eight o'clock in the winter, and seven o'clock in the summer. In advancing towards the north door, the visitor passes, on the left, the entrance to the Lord Mayor's Vestry. On arriving at the corner, against the north-west pier, is a statue to the memory of Sir Joshua Reynolds, the first President of the Royal Academy. It represents the artist in his robes of office, as doctor of laws, holding his celebrated Lectures in his right hand, with his left resting upon an elevated pedestal, to which is affixed a bust of Michael Angelo.

It is inscribed with the name of Flaxman, R. A., Sculptor.

Sir Joshua was interred A.D. 1792, in the crypt of this Cathedral. Long will this excellent artist be remembered

in his works: happily he has left that behind him which is of still greater value—a good name.

The inscription is in Latin, of which the following is a translation :—

To JOSHUA REYNOLDS,
the first painter of his age,
and in the brightness and harmony of his colouring,
mutually exciting the varieties of light and shade,
second to none of the ancient masters ;
who, possessing the highest glories of his profession,
became still farther estimable
by the suavity of his manners, and the elegance of his life ;
who found the art languishing and nearly exhausted
upon earth,
revived its charms by the most beautiful exertions,
illustrated its rules by precepts the most
exquisitely written, and bequeathed it
to the emulation of posterity
corrected and polished,—
this statue was placed,
by the friends and fosterers of his fame,
in the year of salvation, 1813.
Born 16th July, MDCCXIII.
Died 23rd February, MDCCCII.

A few steps further, in the panel above, on the left, is a tabular monument, by Sir F. Chantrey, to the memory of Major-general Houghton, who received a mortal wound, while leading his troops to a successful charge on the French at Albuhera. He lived a few moments after, and witnessed the total defeat of the enemy. The design represents the general rising from the ground, after he had received the ball which killed him, but still animated with the order of battle, directing his men, who are introduced in a charge of bayonets. In the back ground is a figure of Victory; she holds the British colours in one hand, and with the other extends a wreath of laurel to crown the fallen soldier. The epitaph is short.

Erected at the public expense to the memory of
Major-general DANIEL HOGHTON,
who gloriously fell, 16th May, 1811, at Albuera.

The opposite is devoted to Sir William Myers, by Kendrick. It represents Wisdom and Valour (Minerva and Hercules) meeting before a tomb, which is surmounted by,

a bust. The figures are clasping each the hand of the other, and are pointing to the bust.

Erected at the public expense to the memory of
Lieutenant-colonel SIR WM. MYERS, Bart.,
who gloriously fell in the battle of Albuera,
May 16th, 1811, aged 27 years.

His illustrious commander, the Duke of Wellington, bore this honourable testimony to his services and abilities, in a letter to Lady Myers, written from Elvas, May 20, 1811 :

“ It will be some satisfaction to you to know that your son fell in the action, in which, if possible the British troops surpassed all their former deeds, and, at the head of the fusileer brigade, to which a great part of the final success of the day was to be attributed. As an officer he had already been highly distinguished, and, if Providence had prolonged his life, he promised to become one of the brightest ornaments to his profession, and an honour to his country.”

[*Sir Pulteney Malcolm's Monument is described, p. 50.*]

Advancing a few yards in the recess, under the window, is a monument to Lord Rodney. The seated figure is a personification of History. She is listening to Fame expatiating upon the merits of Rodney, whose statue is elevated upon the pedestal in the centre. Rossi was the artist employed upon the group, for which he received the ample reward of 6,000 guineas. It has the following inscription :—

Erected at the public expense to the memory of
GEORGE BRYDGES RODNEY, K.B.

LORD RODNEY, Vice Admiral of England,

As a testimony of the gallant and important services,
which he rendered to his country, in that of 12th April, 1782,
when a brilliant and decisive victory was obtained

over the French fleet,
and an effectual protection was afforded to the West Indian
islands, and to the commercial interest of this kingdom,
in the very crisis of the American war.

Lord Rodney was born 1718 :—died 24th May, 1792.

Under the adjoining window, is a monument, by Mr. Gahagan, to Sir Thomas Picton. Genius is personified in the statue of a winged youth, and leans on the shoulder of an ancient warrior, who is designed to represent Valour, and stands in the act of receiving a wreath of laurel from the

hands of Victory. Behind this group is placed a pillar, surmounted with a bust of the deceased.

Erected at the public expense
To Lieutenant-general SIR THOMAS PICTON, K.G. C.B.
who, after distinguishing himself in the victories of
Busaco, Fuentes de Onor, Ciudad Rodrigo, Badajoz, Vittoria,
the Pyrenees, Orthes, and Toulouse,
terminated his long and glorious military service,
in the ever memorable battle of Waterloo,
to the splendid success of which
his genius and valour eminently contributed,
on the 18th of June, 1815.

Against the great pier opposite is a colossal statue, by Mr. Bailey, of the late Earl St. Vincent, standing on a pedestal, and resting on a telescope. The bass-relief represents history, recording the name of the deceased hero on a pyramid, while Victory laments his loss.

Erected at the public expense, to the memory of
JOHN EARL OF ST. VINCENT,
as a testimony of his distinguished eminence in the
naval service of his country,
and as a particular memorial of the glorious and important
victory which he gained over the Spanish fleet
off Cape St. Vincent, on the 14th of February, 1797.
He died on the 13th of March, 1823.

On the right of the north door entrance is a monument, by Mr. H. Hopper, to the memory of Major-general Sir Andrew Hay. It represents the deceased officer habited in his regimentals, sinking into the arms of an athletic attendant ; a sentinel stands by in an attitude of grief ; and in the back-ground a guard is seen marching his rounds.

Erected at the public expense to the memory of
Major-general ANDREW HAY.
He was born in the county of Banff, in Scotland,
and fell on the 14th of April, 1814,
before the fortress of Bayonne, in France,
in the 52nd year of his age, and the 34th of his services,
closing a military life, marked by zeal,
prompt decision, and signal intrepidity.

Advancing from the north door towards the centre

area, on the left against the great pier is the monument to Major-general Dundas, by Mr. Bacon, jun. Here Britannia appears attended by Sensibility; and the Genius of Britain crowns a bust of the general with a wreath of laurel. The basso-relievo, on the front of the pedestal, represents Britannia defending Liberty from the attack of Fraud and Rebellion.

Major-general THOMAS DUNDAS,
died June 3d, 1794, aged 44 years,
the best tribute to whose merit and public services
will be found in the following vote of the House of Commons,
for the erection of this memorial.

June 5th, 1795. "Resolved, *nemine contradicente*, That an humble address be presented to his Majesty, that he will be graciously pleased to give directions that a monument be erected in the Cathedral Church of St. PAUL, LONDON, to the memory of Major General Dundas, as a testimony of the grateful sense entertained by this House of the eminent services which he rendered to his country, particularly in the reduction of the French West India Islands."

In the panel above this, is a tabular monument, by C. and S. Manning, to the memory of Generals Mackenzie and Langwerth. Victory appears lamenting the loss of her heroes, while two sons of Britain recount their valiant achievements. Against the tomb are two wreaths, intimating the fall of two warriors, the helmet on the head of one boy, and the wreath of oak-leaves on the other, imply the military service connected with its honours and rewards in the sons of Britain.

NATIONAL MONUMENT,
To Major-general J. R. MACKENZIE,
and Brigadier-general R. LANGWERTH,
who fell at Talavera, July 26th, 1809.

On the opposite pier is a monument, by Banks, to Capt. Westcott, and displays the hero falling into the arms of Victory. This officer was killed in the memorable battle of the Nile. The explosion of the French ship L'Orient is introduced in the basso relievo; and the neighbouring Egyptian shore is exemplified in the sphynxes and palm-trees; the recumbent figure on the pedestal is taken from an ancient statue of the river Nile.

Erected at the public expense to the memory of
GEORGE BLAGDON WESTCOTT, Captain of the *Majestic*;
 who, after 33 years service, fell gloriously
 in the victory obtained over the
 French fleet off Aboukir,
 the first day of August, in the year 1798, in the forty-sixth year
 of his age.

On the upper ledge is

Thomas Banks, R.A. Sculpt., 1805.

In the panel above is a memorial to Generals Crauford and Mackinnon, by Bacon, jun. It represents a Highland soldier leaning upon a double tomb at one end, with the figure of Victory at the other, crowning with laurel a stand of colours, which occupy the centre. The extremities are worked off with a lion pawing a fallen eagle, a gun and shield carved with the arms of Spain, &c.

Erected by the Nation
 to Major-general **ROBERT CRAUFORD**,
 and Major-general **HENRY MACKINNON**,
 who fell at Ciudad Rodrigo, January 19th, 1812.

Having viewed this part of the Cathedral, visitors if they choose, on the payment of one shilling each person, will be conducted to the Crypt or Vaults underneath, preceded by the guide with a lantern and candle, where every thing worth noticing will be explained; the crypt, like the body of the Cathedral, is divided into three avenues by massive pillars, forty feet square; it is comfortably warm and dry, and with the exception of the portion beneath the area of the dome, is tolerably well lighted and ventilated by windows opening into the Church-yard. The crypt under the eastern part of old St. Paul's, was used for the performance of divine service, as the parish church of St. Faith; this was a common appropriation of the vaults of our old Cathedrals; but they are now used only as places of sepulture or interment. The present north aisle is appropriated to the parishioners of St. Faith for this purpose. Beneath the semi-circular apsis are deposited all that remain of the monuments of the old Cathedral, the most perfect amongst them is that of Dr. Donne, who died at the commencement of the seventeenth century. Previous to his death, he caused a picture of himself to be painted, in which he was represented in his shroud, and

from this painting his monument was sculptured, by the celebrated Nicholas Stone, who lived in the reign of James I, and Charles I. A memorandum, found in Stone's pocket-book, states that he was paid 120*l*. for it, "of which I took 60*l*. in plate," in part of payment.

Here are also the effigies of Sir Nicholas Bacon and his lady in a sitting posture; Sir Christopher Hatton, lord chancellor, in armour; Sir Thomas Heneage, knight, also in armour; Sir William Cockayne; and the mutilated bust of Dr. John Colet, dean of St. Paul's, who died 1519. Here also repose the remains of Sir Joshua Reynolds, John Opie, James Barry, Benjamin West, and Sir Thomas Lawrence, the celebrated painters; and Robert Mylne, who designed and executed Blackfriars' Bridge; also the celebrated Dr. Boyce, and that highly-esteemed and amiable christian, Mr. T. Attwood, late organist of this Cathedral for upwards of thirty-five years. Under the south aisle of the choir, in one of the recesses for the windows, beneath a plain slab, raised about twelve inches from the ground, lie the remains of Sir Christopher Wren, and immediately beneath the centre of the dome, pointed out above by a brass plate let into the pavement, is a sarcophagus of black marble, having on it a coronet and a cushion; and placed on a base of masonry, within which is the body of Nelson: on the pedestal are the words "Horatio Viscount Nelson." The sarcophagus was originally prepared by order of Cardinal Wolsey, for his own entombment, in the chapel of St. George's at Windsor. The remains of Lord Collingwood rest under an altar tomb on one side of that of his illustrious commander, and on the other side are deposited those of the late Earl of Northesk, besides many others too numerous to mention in so small a work as this. But before I close this part, I shall subjoin the following dimensions of several cathedrals, with a view to assist comparisons:—

	<i>St. Paul's.</i>	<i>St. Peter's.</i>	<i>Canterbury.</i>	<i>York.</i>
Extreme length.....	500 feet.	615 feet.	545 feet.	518 feet.
Length of choir.....	165 "			157½ "
Breadth of transept....	250 "	448 "	170 "	241 "
Height from floor to the top of the cross....	356 "	437½ "	235 "	235 "
Height from the street	404 "			

Height of Strasburgh spire is 456 feet.

———— of Vienna do. is 465 do.

Exterior diameter of St. Paul's cupola is 145 feet.

———— of St. Peter's do. 189 „

The surface of the church is Portland stone. At the end of both the north and south transept is a beautiful semi-circular portico, which is approached by a flight of steps; and the building above it is terminated upwards by a pediment. In the tympanum of one of which (that on the south side) appears a phoenix, sculptured by Cibber, the father of the noted actor, with the motto, "Resurgam," for which he was paid 106*l.*, and of which the following anecdote is related: "When Sir Christopher Wren was marking out the dimensions of the dome, a man was desired to bring a flat stone from one of the heaps, in order to mark out the centre; this being placed in its situation, presented on its surface the word 'Resurgam,' in large letters, which circumstance was regarded as a good omen." At the west end of the Cathedral, above a noble flight of steps, is presented a double portico of coupled columns, twelve in number in the lower, and eight in the upper, terminated by a pediment; in the tympanum of which is sculptured the Conversion of St. Paul, executed by the celebrated Francis Bird, for which he received 650*l.*; the tympanum is 64 feet long, and 17 feet high; the colossal figure on the apex of the pediment represents St. Paul; and those immediately on the right and left, St. Peter and St. James, —each of them stands 11 feet high,—they were all executed by the ingenious Mr. Bird, who was principally employed in the decorations. Before the west front of the Cathedral, within the palisade, is a statue of Queen Ann, formed of white marble, with corresponding decorations; the figures on the base represent Britannia with her spear, Gallia with her crown, Hibernia with her harp, and America with her bow—executed by the same ingenious artist; for which he charged 1180*l.*

The inclosed ground plot of the Cathedral occupies a space equal to 2 acres, 16 perches, and 70 feet. This extensive fabric is also surrounded by a dwarf stone-wall, on which is erected the most magnificent balustrade of cast-iron perhaps in the universe. This palisade is 5 feet 6 inches in height (exclusive of the wall) and is from the

forge of Lamberhurst, in Kent. In this are seven beautiful gates, which, together with the balustrades, 2500 in number, weigh 200 tons and 81 lbs., having cost sixpence per pound. The whole cost, therefore, amounts to the sum of 11,202*l.* 6*d.* The building itself cost, in erecting, 736,752*l.* 2*s.* 3*d.*, making together the enormous sum of 747,954*l.* 2*s.* 9*d.*

Such is a general outline of this cathedral, but the vast pile, which would be imposing from its magnitude alone, had it nothing more to boast of, is also invested with the highest degree of beauty and grandeur by the superb decorations with which almost every part of it is enriched. Its elegant outline, unbroken simplicity and dignity, claim for it pre-eminence ; while so far as regards construction, it may be pronounced one of the greatest triumphs ever achieved, by mathematical and architectural skill.

The members of the cathedral at its foundation consisted of a bishop, thirty major canons or prebendaries, twelve minor canons, and thirty vicars choral, (now reduced to six.) In addition to these, were the children of the choir, the young clerks educating for the ministry,—then called indifferently *Pueri Eleemosinarii*, or *Clerici Eleemosinarie*, and sometimes *Parvi Clerici* ; but better known now, as the eight chorister boys. There were, also, numerous lay officers and servants. At present the chapter of the cathedral consist of a dean, to whom the supreme jurisdiction belongs, and four canons residentiary ; and the remaining twenty-six prebendaries are now well understood to be sinecure appointments. The twelve minor canons were incorporated by Richard II. under the title of “The Warden and College of Minor Canons,” two of whom are called cardinals.

The lord mayor’s chaplain is the preacher on all state holidays ; viz.—30th January, 29th May, 20th June and 5th November, on the first Sunday in term, and the anniversary of the great fire in 1666. The dean and canons residentiary preach alternately every Sunday afternoon. The general preaching turns occur in the following rotation :—

New Year’s day,	CHANCELLOR.
Epiphany,	Preb. Finsbury.
Conversion of St. Paul,	Preb. Caddington Major.
Purif. Bl. V. Mary,	Preb. Tottenham.

St. Matthias,	Preb. Kentish Town.
Ash Wednesday,	Preb. Pancras.
Lady Day,	Preb. Newington.
Thursday before Easter,	Preb. Mora.
Good Friday,	Preb. Mapesbury.
Easter Eve,	Preb. Brownswood.
Easter Sunday,	DEAN.
St. Mark,	Preb. Wenlock's barn.
St. Phil. and James,	Preb. Bromesbury.
Ascension,	ARCHDEACON OF ESSEX
Whit-Sunday,	DEAN.
Whit-Monday,	Preb. Chiswick.
Whit-Tuesday,	Preb. Sneating.
St. Barnabas,	Preb. Hoxton.
St. John Baptist,	ARCHD. MIDDLESEX.
St. Peter,	Preb. Rugmere.
St. James,	Preb. Chamberlain's wood.
St. Bartholomew,	Preb. Harleston.
St. Matthew,*	Preb. Holborn.
	Preb. Weldland.
St. Michael,*	Preb. Islington.
	Preb. Willesdon.
St. Luke,*	Preb. Reculver's-land.
	Preb. Neasdon.
St. Simon and Jude,*	Preb. Portpool.
	Preb. Twyford.
All Saints,*	ARCHD. COLCHESTER.
	Preb. Consumpta per Mare.
St. Andrew,*	Preb. Oxgate.
	Preb. Ealdstreet.
St. Thomas,*	Preb. Caddington Minor.
	Preb. Eadland.
Christmas-Day.	DEAN.
St. Stephen,	ARCHD. OF LONDON.
St. John.	PRECENTOR.
Holy Innocents,	TREASURER.

The seven preaching turns marked with an asterisk were allotted to the resident Canons and their deputies.

There are two meetings of singular interest and benevo-

lence held annually in St. Paul's Cathedral; the first usually takes place about the middle of May, which is termed, the Musical Festival of the Sons of the Clergy; and had its origin in the year 1655, when the Rev. G. Hall preached a sermon on the 8th November of that year, for the benefit of those widows and orphans of the established clergy, who had been reduced to indigence, by the parliamentary sequestrations, which were enforced against the clergy. From this circumstance has arisen the present charitable establishment, now situated in St. John's Wood, Regent's Park, which is expressly for the purpose of maintaining, educating, and apprenticing the orphan children of the poorer clergy. On the anniversary of this day the service is attended by most of the nobility, which is preceded by a miscellaneous performance of sacred music, selected from the admirable compositions of Handel, generally his (*Dettingen Te Deum*,) Boyce, Attwood and others.

To give greater effect to this performance, the three choirs of St. Paul's, Westminster Abbey, and the Chapel Royal, are expected to give their gratuitous attendance. The stewards who regulate the day's homage are generally headed by the Lord Mayor; some member of the royal family commonly attends, besides the judges, and the highest civil as well as ecclesiastical dignitaries.

The second of the two meetings, the former of which I have described, is even more popular and attractive; and is usually held on the first Thursday in June, for the purpose of collecting together all the children educated in the parochial schools of the metropolis. For this purpose a scaffolding is erected, occupying the whole space within the eight great piers under the dome, with a continuance of rising seats to the west window, for the accommodation of the public. Here the children assemble and offer up to Heaven their youthful devotions, in gratitude for the blessings they receive on earth. Upon this day they appear in their new clothes, and the number usually amounts to 10,000. It is needless to say that the spectacle is one of the most imposing and affecting that can be witnessed. It is at once a display of public benevolence, a grateful tribute to the memory of our generous ancestors who established our charity schools, and an animating incentive to the present age to patronize them, and to transmit them to

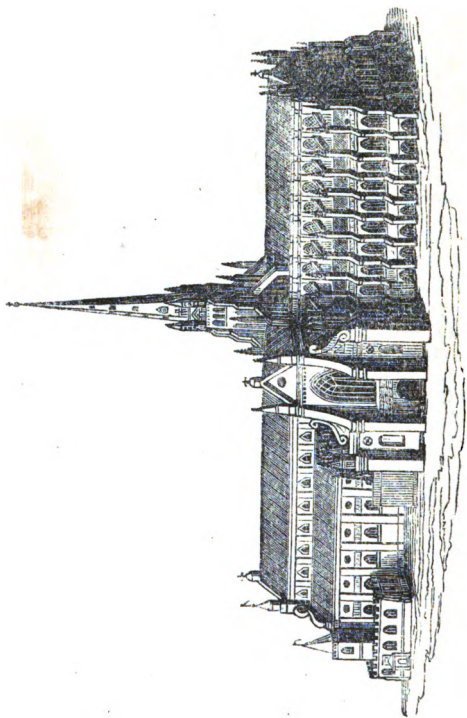
posterity. Such sights, formed of such materials, are indeed honourable, and may well extort the admiration of surrounding nations. Let us hope that they may not be slow to follow so noble an example as is presented by our country.

Having now given the reader a description of the present Cathedral, with the monuments and curiosities therein, it is not unlikely but he may feel a little desirous of knowing something respecting the ancient Cathedral. Accordingly, I have subjoined a brief sketch of that also.

A monument has lately been erected to the memory of Sir Pulteney Malcolm, one of England's Naval heroes.

Sir Pulteney was Captain of the *Donegal*, under Nelson, but from his vessel having suffered in a gale of wind, he was unable to reach Trafalgar till the victory was won; if, however, it be more honourable to save than to destroy, Sir Pulteney had his full share of the glory of the battle, by rescuing a number of brave seamen from the general wreck.

The monument consists of a very splendid statue, by E. H. Bailey, rather larger than life, and is considered a very correct representation of the original. Sir Pulteney is represented standing with folded arms, a telescope under his left, and his naval cloak hanging loosely over his shoulders.



VIEW OF ST. PAUL'S CATHEDRAL FROM S.E. BEFORE THE FIRE IN 1561.

PART II.

THE OLD CATHEDRAL.

THERE are many vague legends upon record respecting the period at which Christianity was first propagated in Great Britain : and among them is one which attributes that service to the Apostle Paul, whose name distinguishes this Cathedral.

But the degree of faith to be placed on the current stories related of the primitive foundation of St. Paul's, may be inferred from the fact, that Sir Christopher Wren could only conjecture, that it was built upon the site of a Prætorian camp, established by the Romans, and reduced to ruins during the persecutions of Dioclesian, in the third century. Upon the ruins of that edifice, it is supposed another structure was raised, in the reign of Constantine the Great. But the relapses into paganism were frequent ; and the foundation of the Christian Church was extremely precarious, until the reign of Ethelbert, king of Kent, who commenced the original Cathedral, in the year 610, and also presented to the Bishop of London, and the monastery of St. Paul's, the manor of Tillingham in Essex, which it still retains, and 3,000 acres of marsh land, north of the city walls, which, however, is no longer possessed by the Church. Notwithstanding this encouragement, the progress of Christianity soon dwindled away, and thirty-eight years had passed in apostacy, when St. Paul's was consecrated a-new by St. Chad ; but he was unable to retain possession, not having sufficient followers to support him, he was therefore obliged to retire into Northumberland with many of his followers, where a violent pestilence depopulated the province. Erkenwold,

was the fourth Bishop of London, whose name has been very honourably preserved; he was a shining example of the religion he professed, and the Church which he governed; and was very successful in obtaining many privileges from the pope, and he added many endowments to its revenues. However, the bright fame of the see suddenly fell away after his death, (his name is ranked among the saints of the English Church,) which occurred in the year 686. From this time, but little indeed is related of St. Paul's during two centuries.

About the close of the ninth century, we learn, that it was reduced to ashes by a fire, and that it was soon after rebuilt by Alfred the Great, under much more favourable circumstances, and that it was then settled under the administration of his daughter, Ethelfrida. History also informs us, that the monks of St. Paul's made the first translation of the Scriptures into the Saxon tongue; and that they likewise taught the first school that was ever opened in this kingdom for the study of Greek.

Dunstan, the saint whose name bears so conspicuous a figure in English history, both as a statesman and a prelate, was the next bishop; his administration was long and vigorous; and when he died in 988, it is said, the glory of St. Paul's died with him.

It was to the pious attention of the monastery of St. Paul's, that the conversion of Canute the Dane was attributed, who amply proved his sense of the favour, by the grants he bestowed upon the clergy, more especially upon the Cathedral.

The rank of Dean of St. Paul's was first instituted in this reign, and was by Canute endowed with a revenue for the support of its dignity.

This structure, with the city, was destroyed again by a conflagration in 1086.

Maurice, then bishop of London, immediately commenced the magnificent edifice, which preceded the present Cathedral. Of such magnitude was the building, that neither Maurice, nor his successor, De Belmeis, were able to complete the undertaking, though each of them presided twenty years, and expended immense sums in the prosecution of the work. De Belmeis also found means to lay the first stone and founded St. Paul's Grammar School, about the year 1106, which has existed

with so much prosperity down to the present day, although now, it is entirely diverted into another channel quite distinct from the original intention of its noble founder, which appears from various original documents, it having been founded solely for the maintenance and instruction of the chorister boys of the Cathedral: it is known to this day, by its original name of St. Paul's Grammar School, yet St. Paul's boys do not derive the slightest benefit from it. Dean Colet added considerably to its endowment, and for this reason, ever since has been attributed to him, the honour of founding it; but so far from this, it existed, as before observed, centuries before him. To the pious De Belmeis, Henry I. also gave the royal tower, south of the Cathedral, by some supposed to be Castle Baynard palace, in order to increase the materials for the work; and commanded that all vessels entering the river Fleet, bearing materials for the erection of the new Cathedral, should be free from toll and custom. Exclusive of this donation from the piety of the sovereign, the contributions from private individuals, "To God and the Church of St. Paul's," were numerous and considerable. Notwithstanding all this ardour, and piety of the Bishop and his flock, the work advanced very slowly until the choir was finished, in the year 1221. Very shortly after, it was thought to be not sufficiently magnificent, and it was pulled down, and rebuilt with a spire about the year 1240. Roger Niger, who was promoted to the see of London in 1229, proceeded with many of the Lords, Spiritual and Temporal, and consecrated the Church anew in the presence of the king. The spacious and magnificent edifice of St. Paul's Cathedral being thus wholly completed, a survey was taken of it, when the following appear to have been the dimensions:

	Feet.
Length of the Church	690
Breadth	130
Height of the West Part	102
Height of the Choir	88
Height of the Body	150
Height of Tower	260
Height of Spire	274
} 534 together.	

The ball on the top would contain ten bushels of grain,

and was nine feet one inch in circumference; length of the cross above the ball, fifteen feet; length of the traverse of the cross, six feet. The High Altar was situated between two columns adorned with precious stones, surrounded with images wrought in the most beautiful manner, and covered with a canopy of wood curiously painted with saints and angels. The great clock was a splendid ornament, the dial of which was particularly decorated with the figure of an angel, pointing to the hour; a conception singularly striking and appropriate; as has been justly observed by a judicious writer: "A heavenly messenger marking the progress of time," and this dial, from its great size, was visible to all who passed by; the greatest care was taken that it should appear with the utmost splendour. This magnificent gothic structure, which is so minutely described, and eminently commended, in the antiquarian writings of Dugdale, Malcolm, and others, not only exceeded in beauty, but surpassed in splendour any thing before known in Christendom.

The shrine of St. Erkenwold was adorned with gold, silver, and precious stones; this being considered not sufficiently rich, the Dean and Chapter, in 1339, employed three goldsmiths of London to work upon it a whole year, at the end of which its lustre was so great, that princes, nobles, ambassadors, and other foreigners of rank, flocked from all parts of the world to visit it and pay their oblations before it.

A church dedicated to St. Faith stood originally at the east end of the Cathedral; but that building was demolished to make way for the enlargement of St. Paul's in the year 1251-6; in lieu whereof a convenience was made under the choir, on the very spot where St. Faith's church originally stood, to serve the parishioners for a parish church; but since the great fire of 1666, the parish of St. Faith has been joined to that of St. Austin, so that one church serves for both parishes.

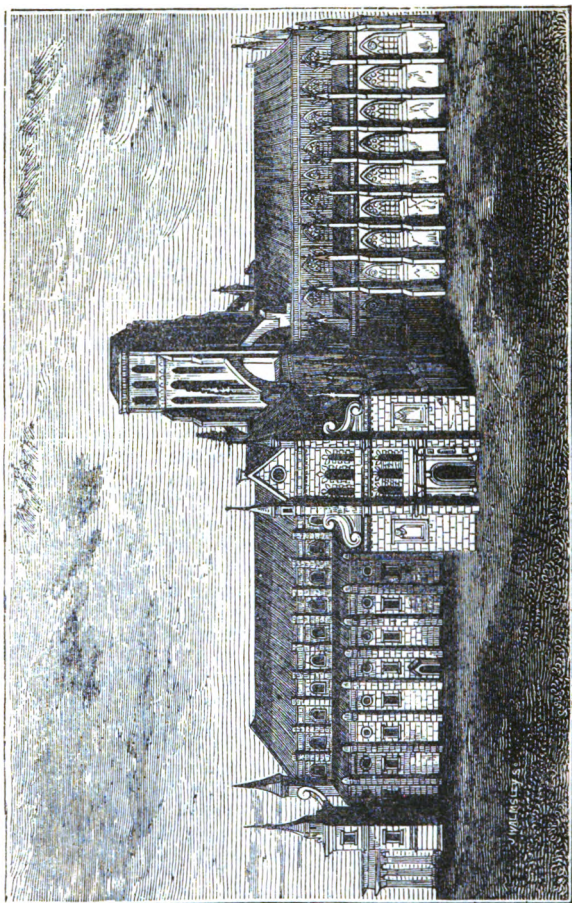
The space around St. Paul's, that is to say, the churchyard, was considerably enlarged, and encompassed by a wall, extending along Paternoster Row and Ave-Maria Lane, on the one side; and Old Change, Carter Lane, and Creed Lane, on the other. To this wall were six gates; the first situated near the end of Creed Lane; another at Paul's Alley, in Paternoster Row; the fourth at the entrance into

Cheapside; the fifth, called St. Austin's, led to Watling Street; the sixth and last, fronted the south door of the church, near St. Paul's Chain. The space thus enclosed, contained suitable residences for the various dignitaries, officers, and dependants of the Cathedral. The first calamity which befel this stately edifice, after it was finished, occurred on the 2d of February, 1444, when it was fired by lightning. The damage it sustained by this accident was not fully repaired till 1462,* when the spire was again completed, and a beautiful weathercock, in the form of an eagle, made of copper gilt, 4 feet in length from head to tail, and 3½ feet in breadth over the wings, weighing 40 lbs. was set upon a shaft 15 feet, 6 inches long; and the traverse 5 feet, 10 inches; the diameter of the ball being about three feet, as shown in the engraving at page 52.

But a much greater disaster again befell St. Paul's, on June 4, 1561, when it took fire in the spire about three yards from the top. The steeple and spire being of timber, were entirely consumed, with the greatest part of the body of the church. It was generally believed at the time, that this accident also was occasioned by lightning; but Dr. Heylin states, that, thirty years after, an aged plumber confessed, on his death-bed, that it was occasioned by his negligence, in leaving a pan of coals in the steeple while he went to his dinner, which, catching the dry timber in the spire, was got to such a height at his return, that it was impossible to quench it; he, therefore, considered it would be more prudent, for his own safety, to contradict the common report of its being fired by

calamity, a very general contribution was levied, by the clergy, great officers of State, and the nobles of London. Queen Elizabeth herself contributed in gold, towards its speedy repair; also ordered loads of timber, to be cut in any of her parks, wherever it should be found most convenient. The work was prosecuted with so much spirit, that the new-roofs were entirely finished in less than two years, the two largest being framed in

time was only the trifling sum of



ST. PAUL'S CATHEDRAL, AS IT WAS BEFORE THE FIRE OF LONDON, 1666.

Yorkshire and brought to London by sea; but some difference arising about the model of the steeple, that part of the work was left alone, and it was never after rebuilt, nor was any thing more attempted towards it during the life of the Queen. Remaining in this half-finished state for some years, the fabric began to decay, the walls being very much damaged before by the fire; it was therefore judged necessary to make a general repair of the whole building. However, time passed on till the reign of James I., when Mr. H. Farley, a private citizen, after eight years' earnest solicitation, prevailed on his Majesty to interpose his authority, in order to prevent the utter destruction of this venerable fabric. The King, knowing of what importance appearances were in the promotion of public zeal, caused it to be rumoured abroad, that on the 26th of March he intended to be present at Divine service in St. Paul's Cathedral. Accordingly, on the day appointed, the King went thither, with great pomp, attended by the nobility and chief officers of State. His Majesty was met at the west door of the Cathedral by the Lord Mayor and Aldermen, and the Livery, who joined in the procession to the choir, where an anthem was performed, after which, his Majesty proceeded to St. Paul's Cross, (it stood near the north-east corner of the church-yard, and was erected by Thos. Kempe, in the reign of Henry VI.) where a sermon was preached by the Bishop of London, from a text, selected by his Majesty from Psalm cii. 13, 14. This sermon was afterwards circulated with considerable effect, through the whole kingdom. After Divine service was ended, his Majesty and the whole court were entertained at the Bishop's palace, when it was decided upon to issue a commission under the great seal, directing it to the principal nobility in the kingdom, empowering them to consider of the necessary repairs, and to raise money for carrying them into execution; but here the whole affair ended again as before.

Another commission was issued in the succeeding reign, by the assiduity of Bishop Laud, which was attended with much better success; so that, in 1632, Inigo Jones was appointed to begin the repairs at the south-east end, and to bring them along by the south to the west end. Accordingly, Archbishop Laud laid the first stone, Sir F

Windebank the second, Sir H. Martin the third, and the fourth was laid by Inigo Jones himself; and in nine years that celebrated artist finished the whole repairs, both within and without, except the steeple, which was intended to be entirely taken down and a magnificent stone steeple and spire erected in its stead. All things being now ready for erecting the same, an estimate was first made of the money already contributed, and that expended in the repairs, whereby, it appears, that 101,330*l.* 4*s.* 8*d.* had been received into the Chamber of London on this account, and only 35,551*l.* 2*s.* 4*d.* paid out for repairs, so that there remained in hand an ample fund to erect it in the most magnificent manner, and the work was continued with much spirit. At the west end was erected a magnificent and stately portico of Corinthian pillars; this was built at the sole expense of Charles I. and was ornamented with statues of his royal father and himself for a lasting memorial of their advancement of so glorious a work to the honour of God.

But the flames of civil discord breaking out soon after this, put an unhappy period to this glorious work, whereby all those designs were frustrated; and the building, which before had been honoured with respect and reverence, was now by fanatic zeal totally desecrated, and treated with the greatest contempt, whereby it became a woeful spectacle of ruin. The revenues were seized, the famous pulpit-cross in the church-yard was pulled down; and the scaffolding of the steeple was assigned by Parliament for the payment of arrears due to the army. The south cross was suffered to tumble down in consequence of taking away the scaffolding, and the west end of the church was converted into a stable; also, the stately new portico into shops for milliners and others, with lodging-rooms over them; by the erection of which the magnificent columns were greatly damaged, being, as they were, rudely mangled and perforated, to make way for the ends of beams, which penetrated their centres. Thus destitute of every possible resource of worship, and deprived of every ornament, St. Paul's gradually declined to a state of utter ruin.

And here it is worthy of remark that, what the neglect and malevolence of man thus hurried on to decay, an accident of nature soon precipitated into the last state of destruction, for on the night of Saturday, September 2nd,

1666, a fire broke out near the spot on which the Monument now stands, (Fish Street Hill,) and spread with irresistible fury over the devoted city; the flames, wrapping everything with fire, proceeded on in two great volumes, one of which consumed Cheapside, and the other all that stood before it between Watling Street and the river. On the following Monday evening, this double element of fury joined in St. Paul's Church Yard, and darting over the roof, quickly reduced to ashes all that was combustible in the venerable pile. Having now triumphed (says Dugdale) over all opposition, it ceased spontaneously, as if by a command from Heaven. The massy walls, the work of years, and the duration of ages, stood above the universal devastation in the most awful sublimity. And now again once more, much doubt and consideration ensued, in order to determine what best could be done with this range of grand ruin, which covered a space of ground nearly equal to three acres and a half. Several ineffectual attempts were made to repair it, and at last commissioners were appointed to make a report upon the subject, and fortunately for posterity, they agreed in recommending the building of a New Cathedral, that should equal, if not excel, the splendour of the old one.

For this purpose letters patent were granted to several lords spiritual and temporal, authorising them to proceed in the work, which was confided to the genius of Sir Christopher Wren, and the existing monument is a glorious proof of the happiness of the trust.

Contributions were made with such rapidity, that in the first ten years above 126,000*l.* were paid into the Chamber of London. A new duty was also levied on coals, which on an average produced 5000*l.* per annum; to this his Majesty generously contributed 1000*l.* a-year. All things being now ready, and many difficulties surmounted, it was settled that Sir Christopher Wren should have a salary of 200*l.* a-year, for superintending and directing the progress of the works, part of which the commissioners reserved in hand, to ensure the speedy completion of the building. Accordingly Sir C. Wren commenced taking down the old walls. In order to this he first had recourse to gunpowder, and afterwards to the battering ram. The removal of the rubbish to the amount of 47,000 loads, proved exceedingly laborious, as well as dangerous, several men being killed

in the progress of the work. In clearing away the foundation of this ancient pile, Sir Christopher perceived that the old church stood upon a layer of very close and hard pot-earth, about six feet deep on the north side; but gradually thinning towards the south, till on the decline of the hill it was scarce four feet deep; yet he concluded that the same ground which had borne so weighty a building before might reasonably be trusted again.

This preliminary work being completed, the first stone of the new, that is to say the present, cathedral, was laid on the 21st of June, 1675, during the reign of Charles the Second, and the choir was opened for divine service, on the day of thanksgiving for the peace of Ryswick, December 2nd, 1697, and the last or highest stone of the building was laid at the top of the lantern in the year 1710. The whole structure was thus completed in thirty-five years, by one architect, Sir Christopher Wren; and one master mason, Mr. T. Strong, and while one prelate, Dr. H. Compton, filled the See of London.

So commendable an instance of public spirit and personal ability cannot be too often inculcated for the example of other days. Since, whereas St. Peter's at Rome, which is the only compeer in the world with the Metropolitan Church of Great Britain, occupied a series of 145 years in building, and required the aid of twenty successive architects to complete it, St. Paul's was completed in the comparatively short space of 35 years, and by one architect. It may not be uninteresting in this place to mention a few events noticed by Stow, Dugdale, and others, as having occurred within the walls of St. Paul's, as they serve in some degree to illustrate the times. Here, A. D. 1213, King John signed an acknowledgment of the Pope's supremacy, and resigned his kingdom.

In 1377, Wickliff, the Reformer, was cited to appear in the cathedral, and defend his doctrines; when a great controversy ensued.

During the conflict between the houses of York and Lancaster, St. Paul's was frequently the scene of stirring circumstances connected therewith.

Henry VI. visited it under various alternations of fortune during his troubled reign, and his dead body was ultimately exposed there to the gaze of the people.

In 1461, Edward, his successor, and probably his mur-

derer, after having been crowned at Westminster, went to the cathedral "in honour of God!" When, Stowe says, an angel came down and cursed him.

1485, Henry VII. visited St. Paul's in state, after the battle of Bosworth, and deposited three banners with much ceremony.

In 1514, Richard Hun was hung in a tower at the south-west corner of the church for heresy, a Wickliff's bible having been found in his house.

On Whitsunday, 1522, Cardinal Wolsey performed mass here before Henry VIII.

In 1547, nearly all the images of saints in this church, and also throughout England, were pulled down and destroyed.

In 1552, on the first of November, Ridley first used the New Common Prayer, and also preached without cope or vestment.

1569, the first lottery in England was drawn at the west door of this church; it consisted of 400,000 chances at ten shillings each, and the prizes were of plate.

The drawing began on the 11th January, 1569, and continued incessantly drawing, day and night, till the 6th of May following. It was first intended to have been drawn at the house of Mr. Dericke, her Majesty's servant (J. C. her jeweller), but was afterwards drawn as above-mentioned.

In 1612, King James, in favour of the plantation of English colonies in Virginia, granted a lottery to be drawn at the west end of St. Paul's; whereof one Thomas Sharples, a tailor of London, won the chief prize, which was 4000 crowns in plate.

In the reign of Queen Mary it was customary for beggars to solicit charity in the body of the church, which was also made a common thoroughfare of by porters, carriers, and foot passengers in general. To abate this nuisance, it was absolutely necessary to pass an Act of Parliament, which contained the following recital. "For that now of late years, many of the inhabitants of the City of London, and other people repairing thither, have, and yet do commonly use and accustom themselves, very unseemly and irreverently, the more the pity, to make the common carriage of great vessels full of ale, and beer; great baskets full of bread, fish, flesh, and

such other things; fardels (sacks, bundles) of stuff, other gross wares and things, through the Cathedral Church of St. Paul's; and some in leading moyles (mul horses and other beasts through the same University."

In 1299, the Dean of St. Paul's proclaimed from the famous Powly's Crosse (St. Paul's Cross), that all persons searching for treasure, or consenting thereto, in the Church of St. Martin's-le-Grande, were accursed; and it was he also, in 1483, that Jane Shore, with a taper in one hand and arrayed in her "kyrtell onelye," was exposed to open penance.

In 1633, preaching Sermons at St. Paul's Cross was discontinued; and in 1643 it was altogether taken down.

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